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50 The GAZETTE, Montreal, Tues., Sept. 30, 1975

16,000 at the Forum

Jethro Tull doesn't disappoint fans

By JUAN RODRIGUEZ for The Gazette

Although the British "supergroup" Jethro Tull has lost a fracas of its lustre over the years, the quintet is still evidently revered in this city. Last night about 16,000 fans paid homage at the Forum and they were not disappointed.

Despite the changing times, in which imitators of the basic Tull progressive rock style have taken over, the group has remained faithful to past strains without sounding as if it has stood patmusically.

The same trenchant lumbering structures predominate — a kind of jaunty rock symphony over which singer and flautist Ian Anderson romps. While there has been some space cleared for acoustic piano solos and the inevitable drum solo, the group's sound seems to have tightened to spotlight the familiar Anderson routines.

FLASH BACK

Anderson is perhaps the coolest and most practised of all the so-called "theatrical" rockers. Hair sprouting like a psychedelic mop, his index joints clinging like a ballet dancer's tights, he prances about the stage calmly. It is Anderson who gives sense life to these tunes, which are remotely cumbersome, as he demonstrates the musical movements with a hop, skip and jump, or a tilt of his flute.

The group's style has mellowed to sound less frenetic — as if he provide a clearer flashback to the past — and Anderson's vocals are as inaudible and raucously as ever. Perhaps I'm getting carried away, but he seems a perfect male cross between the styles of Helen Reddy and Rosemary Clooney — good enunciation.

The accent on this trip was on the disturbing semi-apocalyptic sound — much to the relief of countless spaced-out fans. The multi-media presentations of past shows gave way to confuse use of lights and, like fine wine, the [illegible] savoured each note.

Money woes close erotic art museum

SAN FRANCISCO — (UPI) — Financial woes are driving the International Museum of Erogtic Art and its sponsor, Genesis Church and Ecumenical Center, out of their building here.

The institution will close its doors tomorrow.

Rising costs of maintenance, space, insurance and taxes have been cited as the reasons for the decision by the board of directors of Genesis to close one of the world's largest displays of sex through the ages.

"It's a real shame that this has to happen when we are finally accepted as part of the community," said Jamie Epp, museum manager. She said more than 150,000 people have viewed the multi-cultural exhibits since the opening of the Museum in March, 1973, in downtown San Francisco. "There is no other museum like this in the world."

But despite rising attendance, Epp said, the museum has lost several hundred thousand dollars because of high city property taxes and the failure of expected private donations to materialize.

The museum is the home of the private collection of psychologists Drs. Phyllis and Eberhard Kronhausen, believed to be the largest of its kind in the world. The art objects collected by the Kronhausens include more than 2,150 paintings and sculptures depicting 2,000 years of human sexual expression.

Among them are works by such famous Japanese Ukiyoe painters as Hokusai and Utamaro, who dedicated a considerable portion of their total output of erotic subject matters in the 18th and 19th centuries. The famous Japanese Bride's Scrolls were for centuries handed down from mother to daughter at the time of marriage, both as a means of sex education and erotic encouragement.

Rev. Ted McIlvenna, museum director, said the organizers of the museum had hoped to accomplish some things — to celebrate sexuality, to "demoralize sex" and to educate people to see artistic interest in erotic art.

"We wanted to change the whole concept of erotic art," said McIlvenna, noting that erotic art, in the West, has been the exclusive possession of the wealthy. "We wanted to make it available to everyone."

ILLEGAL

McIlvenna said the museum's financial trouble is largely due to the fact that the city has never granted it a tax-exempt status commonly given to museums. "Last year alone," he said, "we had to pay $31,000 in taxes to the city."

Lee Murphy, director of the city assessment services, said the erotic museum didn't qualify for the tax-free status because "it is a commercial venture and not open free to the public."

McIlvenna, however, argued that the $1.00 admission charge hardly constituted a "commercial motivation." He called the city's action an "illegal and harrassment."

Sartre wants Nobel money

STOCKHOLM — (AFP) — Jean Paul Sartre, the French writer and left-wing philosopher, who refused a 1964 Nobel literature prize worth 565,000 dollars now would like to receive the money after all, a spokesman from the Nobel Foundation said last week.

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Jean Bonhomme, tenor

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TOSCA—MADAMA BUTTERFLY
STRAUSS—FANTASIE, excerpt from DIE FRAU OHNE SCHATTEN
GIORDANO—ANDREA CHÉNIER

2 FIEDLER/BOKY
February 3, 4
Conducting: Arthur Fiedler
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LA FILLE DU REGIMENT
LEHAR—LA VEUVE JOYEUSE
OFFENBACH—LES CONTES D'HOFFMANN
JOHANN STRAUSS, JR.—
DIE FLEDERMAUS

3 CECCATO/CARMEN
March 9, 10
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Soloists: Anna Chomodolska, soprano
Beverly Wolff, mezzo-soprano
Bernard Turgeon, baritone
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